

# THE MASSACHUSETTS TEACHER.

OCTOBER, 1871.

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Vol. XXIV.

JOHN KNEELAND, Editor.

No. 10.

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## FEMALE EDUCATION AND CULTURE IN GERMANY.

MR. EDITOR: The following letter is in answer to my inquiry why, in the opinion of a cultivated German lady, the girls' schools in her country are so inferior to those of the boys. That they are inferior, not only to those for boys in Germany, but decidedly inferior to our public high schools, where girls attend either by themselves, or better, with boys, is readily seen by a comparison of the study plans of the two. These, with my own impressions, I may in future furnish your readers.

The letter is from an authoress of some eminence, one of whose works has been translated and published by Putnam, "*Madame de Staël*," an historic novel, and is worthy of the attention of Americans, on account of its discrimination of education and culture as incompatible.

We have always endeavored to combine these, thereby avoiding the difficulties, which, as Miss Bölte declares, are so utterly insurmountable by the Germans. We have found at Antioch and Vassar Colleges, at Michigan University, and also outside of colleges, for half a century, in Boston, that women can learn Latin, Greek, and mathematics *as well as men*, without neglecting, or being inferior in cultivated manners, graceful accomplishments, and womanly virtues and attractions; and that such women do cultivate kindred things in men, who are not obliged to go for intellectual enjoyments to beer-shops and club-houses, and are not left to the natural roughness of the male sex, as it seems by Miss Bölte's own showing, that

they are in Germany. The whole letter presents, indirectly, an admirable argument for the effort now making so widely, to give equal education to both sexes, and prevent the melancholy results for both sexes, that Miss Bölte describes as general in Europe. The remarks she makes are excellent, on the unwisdom of those American mothers who, without laying a solid foundation of learning in their daughters, rush over Europe with them at an age when they are unprepared to receive the advantages, or even the pleasure that can be afforded later, by a tour among the relics of the past, and the mature fruits of human culture. Miss Bölte evidently generalizes those spasmodic efforts of shoddy parents to varnish with a little smattering of modern\* languages the one side of uncultivated girls, and has seen little of our really cultivated classes; for these generally travel in Europe with but little noise and display. In this way, also, Miss Bölte's letter is worthy of consideration, as showing the impression the former class of people make on the well educated of Europe, and may stimulate to a wiser course at home, where cultivated scholars of Europe abound, who can teach German, French, music, etc., more successfully to young ladies than they could be taught by a season or two spent in Europe.

N. T. ALLEN.

DRESDEN, April, 1871.

DEAR MR. ALLEN: I am sorry not to have been able to answer your letter so early as I wished, on account of urgent literary business. Still, I have lost no time in gaining information on the subject you start, for to pass judgment on so intricate a question, requires a thorough knowledge of its pro and contra.

You wish me to tell you why our girls' schools are *inferior* to those of the boys. To this I must reply, they are not *inferior*, but entirely *different* from them, being based on altogether different principles, with quite different aims in view. Thus, comparison being out of the question, you may ask *why* they have been based on principles so entirely differing from those of the male sex, and what has been the result of those principles.

In Germany, the state, as you know, regulates our education, and extends its surveillance even to women. The ministerium of

culture argues that woman was intended by nature to be man's helpmate and companion; to soften his mind, polish his manners, smooth his brow, and adorn his hearth and home by her taste and refinement. To fit her for this end, they laid out their plans. Schools were established for women, in particular, to separate them from the rougher sex, and keep them aloof from loudness and rudeness. They were left to develop their feminine graces and soft manners, undisturbed by contact with a sex whose loud voices and boisterous movements are their heritage by nature. If girls were permitted to grow up with boys, to learn with them, to frequent the same school, they might become a sort of repetition of the male sex, but very likely on an inferior scale, and then the great object in view would have been missed. Men love in women qualities denied to them; and, if we turn the tables, women do the same. The French proverb says: "*Les extrêmes se rencontrent,*" and certainly this is the case in connection with the two sexes; a virago, an Amazon, will never be that type of womanhood which poets paint and lovers worship. The more soft, feminine, and graceful a woman is, the more she comes up to our notions of womanly loveliness.

Our school system was calculated to meet this end. We made culture and refinement the only standard for women. They learnt all that could fit them for a drawing-room, for polite society, for a Parisian salon, for court circles, for an elegant home. Masters of every kind were given them, and nothing was spared to make their talents available.

England and France, likewise, kept their daughters separated from their sons, and attended to their culture; but their training was very inferior to ours. The former, preferring for them home education, placed them under the superintendence of governesses, while the latter confined them in convents. Both countries missed the advantages afforded by our public schools, where the same masters who teach in our gymnasiums, give our girls instruction.

The best proof of the superiority of our schools is, that they are sought by all nations. From all civilized parts of the world, you will find daughters sent to Germany for their education, for the purpose of bringing home culture and refinement. We have, there-

fore, every reason to be contented with our system, so far as it extends to the girls themselves.

It must, however, be confessed that all this refinement and culture has, singularly enough, done very little towards its end, for it has not given to our men that polish which might have been expected. It may be that it is very difficult to counteract the inherent tendency of the German race to neglect of style and appearances, to carelessness in dress, and to indulgence in a certain slovenliness in all external matters. But the fault may also lie elsewhere. The great poverty of the nation, and the small incomes of our men in office, especially our professors and teachers, involve the necessity of imposing on their wives menial work of all kinds, which makes them come down to the level of an upper servant. This may have much to do with it. Perhaps both these causes combined work out the result of that comfortless family life, over which the household gods frowningly preside, and to escape from which, for even a few hours, our learned men fly to *restaurants* and *beer-shops*, whence they cannot bring home better manners, better morals, and an improved taste for refinement. The education of women has been an entire failure, so far as it has missed this great end.

But another question is, if this end of culture and refinement will do for all classes of our society, or if it were not better to have also some other aim in view.

This question has, of late, been raised by many, without finding, as yet, a satisfactory reply. Culture being a luxury, not every girl can be reared for it; but what shall be done with those who want to leave the beaten track, and try for a vocation in life that will free them from family ties?

As it is, the daughters of our educated middle classes, our professors, physicians, lawyers, and officers, remain, at their father's death, unprovided for, with no option but in personal dependence as governess, in a family where culture is required. The number of such unprovided-for single ladies having astoundingly increased of late years, it has led to the inquiry, whether or not it were good to afford to them possibilities of attaining an education, fitting them for competition with the male sex in subaltern official employments.



*But*, to fit them for this would necessitate an education in the gymnasium, and such a step cannot be taken without a mature consideration of its possible results.

If girls would but know from their birth whether they were to marry or not to marry, or if parents could decide on the future destiny of a daughter, it would be all very well and easy enough to settle; but the uncertainty of her future makes it puzzling enough how to meet possible emergencies. If she is to be the companion of man, she requires culture and refinement; if she has to struggle for her livelihood, she ought to take a very different course; and no one has, as yet, found the means for uniting both these ends.

You have called our girls' schools *inferior*, I dare say, because they gave girls no option to compete with boys, and you boast of America being beforehand in that respect. But, then, let us consider the difference of school systems between us and you, and the consequences it has had for you.

Your public schools, where boys and girls learn together, come up to our "Volks-schulen," while our gymnasium ranks with your university. Cambridge has not, as yet, received ladies as students, so far as I know. Your girls can frequent the schools of boys, and learn what boys learn; but of what use is it to them, if it does not lead to a competition with them in gaining honors and employment? As far as I can judge, they do acquire a smattering of Latin and mathematics, but nothing more. Proud of these acquirements, they come to Europe to seek for culture, when it is too late, for culture is a plant that requires early and careful training; it will not grow at an hour's notice; and your fair ladies will not take home any more than they have brought here, for their knowledge of Latin and mathematics is not even enough to make the German grammar play-work to them.

What we fear for our girls in opening to them our gymnasium, is just the result we trace in yours, a smattering of classical knowledge not good in any way. Our public system for boys is, as you know, very strict. Step by step they have to follow up their studies to get through all the classes at the age of eighteen. If anything intervenes, and they are put off for another year, it tells very hard on their career. Every educated father wishes for his son,

whatever be the choice of his vocation, that he should take a degree in the gymnasium; for, though the knowledge gained may not tend to help him on in his profession, still it makes him a gentleman, and fits him for polite society; and time and money are spent on him for no other end than to give him the clew to further self-instruction.

If our girls were admitted to the gymnasium, we should have to urge them on, likewise, to take a degree; but would they be capable of such close application as to enable them to take it at eighteen? And if they did it later, would it not tell against their fitness for study? Would it not bring them behindhand in their proposed career? Again, we must consider if a girl's more delicate constitution and her earlier development would allow her to study so many years consecutively, without any interruption; or, if so, could we expose her to the risk of following the track of boys in a weak-hearted way, so as to bring discredit on her sex? Would she not be tempted to leave the gymnasium early, to close her studies at *tertia*, *secunda*, or lower *prima*, and thus carry away with her a mere smattering of that solid rudimentary knowledge, which, in Germany, we value so highly that no riches can compensate in after life for its non-acquirement in youth.

But there, again, how hard for those girls who would closely follow up the studies in the gymnasium to the age of eighteen, to see their fair friends, who have pursued only culture, leave school at fifteen, go out into the world, laugh and dance, and enjoy all the pleasures of their young girlhood, whilst they have to brood over mathematical problems and write Greek dissertations. Would they not look sad in doing so? Would not maidenly dreams of a bright future, with less application, less self-denial, flit before their eyes, and make them listen eagerly to whispered words of love, and accept offerings of doubtful nature? Would they not shrink from stern reality and its urgent demands at such hours of temptation; nay, leave their toilsome work and follow the tempter? And then — what were the consequences? The parents have sacrificed a good deal to fit their daughter for a profession; and now, shall it be of no avail? Yes, even more than this; they have carefully reared her to unfit her for her position as a wife; she is unable

to adorn her hearth and home by her culture; she has no taste for the small coin of domestic affairs; she dislikes the minor duties devolving on a housekeeper, prepared, as she is, to take upon herself the duties of the sterner sex. She has to attend to the comfort and pleasantness of her home, and would, perhaps, prefer a more exciting life; yet her husband cannot afford to offer her outside duties, for though he may have a partner in his business, he will prefer in his wife a helpmate of quite another kind.

How to educate a daughter to follow either vocation has been of late a speculation of many, but none have as yet succeeded in solving the problem. Meanwhile, government made it a rule to let lady teachers pass an examination which requires two years of preparation. Thus, we gained a class of women with earnest purposes in life and a disciplined understanding. But their number is small, compared with the many who look out for their livelihood in other ways, without having been fitted for earnest work.

The Crown Princess of Prussia has established a college for ladies who wish to complete their education after leaving school. You will say, why not at once give them access to our universities, of which we have such a large number? Alas, my dear sir! this would never do; for, to be admitted, you must have taken your diploma at the gymnasium; and it is, as I have stated above, a question of much doubt, whether or not our girls could gain this diploma.

There has been, as you know, much argument as to the usefulness of Greek and Latin; but, at last, all experienced professors agree that the study of these languages gives a command of the mother tongue, and a discipline of thought, not to be replaced by the study of any modern tongue. And though the German grammar is allowed to be the most perfect in its structure, after Greek, Latin, and Sanscrit, yet the same advantages cannot be gained from mastering it, as from these classical idioms. We have tried it in our Real-schulen; we have a proof of it in our girls' schools, where the study of German grammar occupies half a dozen years, and yet how different is the result to the gain of boys by means of Greek and Latin. The *Saturday Review* said the other day, it would always tell upon an English author's style whether he had learned the

classical languages; and the same may be said in Germany, where, moreover, these tongues are a preparation for the reading of our speculative philosophy, which also tends to nothing materially useful, but gives a command of intellectual power and reasoning not to be obtained at any other price.

Well, then, if girls cannot go to the gymnasium to study the classics and take a diploma, they can never compete with men in their mental capacities, for any employment whatever; and to give them a trial, whether or not they can pass through this training, is but fair. This trial has, until now, been denied them. To gain for themselves such information is a matter of impossibility; for, when a girl learns to know her own mind, and might be prompted to wish for a learned education, it is much too late to acquire it, for she must begin at eight years of age, and go on with it for ten years. Parents, as yet, never inculcate in the young minds of their daughters the honorable ambition to learn what boys learn. They covet for them culture, and culture is luxury. Moreover, culture has been the means of separating the sexes more than ignorance could have done, for culture makes the woman a plaything, a trifle; it lets her take a place where amusement is sought, while in all earnest work in life she is set aside as a nonentity. Although the original aim of her education is a highly praiseworthy one, yet its result reminds one too often of a Turkish harem, where the lord and master looks for recreation amongst the fair tribe, making them eat sweets, and dance to gladden his heart.

As men sit at the Board of Education, women will have to knock a good while at the door of it, before their voices are heard; and, unfortunately, their voices sound but feebly, for they shun the most powerful argument, the proof by deeds. From America no help can come to us, so long as matrimonial ties hang so loosely on ladies there, as to make them forsake hearth and home in order to fly through Europe with their children, under the plea of forwarding their education. The so-called paradise of women is no paradise to us, as long as Adam does not miss his Eve. Besides, we gain a very poor notion of their educational principles in that way, for we count a change of school a loss of a year in the education of a child, and never change, if we can help it, for this great



disadvantage hangs like a disgrace for life over us. But then, to go from place to place and constantly alter the system of instruction is a sacrilegious playing with the souls of human beings, for whom we are responsible to the Eternal, as His agents upon earth. Let us hope that American parents will give up such mad trifling with the rising crop of a great nation. Let us hope that they will set our women a better example than this, and cure our men from a prejudice not unfairly conceived against those who ought to be our leading stars on the road to our emancipation.

AMELY BÖLTE.

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### DRAWING AND KINDERGARTENING.

[The following letter from Miss Peabody to a member of the Boston School Committee treats upon an important subject, and is worthy the attention of educators.]

CAMBRIDGE, MASS., May 19, 1871.

MY DEAR MR. B.:—As you are on the School Committee, I wish very much to interest you on the point of my memorial; and knowing your special interest in the *drawing question*, I want to show you how *vital*ly that interest will be served by a general Kindergartening.

The drawing I brought home from Dresden, done by a class of children between three and seven years old, in a four years' course of Kindergartening, shows that it is not only possible to have the fingers trained to drawing *most easily* at that early age; but as so much of it is *inventive*, that by means of this fascinating employment to children, the *creative* powers may be so thoroughly awakened, that it shall be impossible thereafter for drawing or anything else they do, to become mechanical, merely. It was not for the sake of the drawing to be accomplished, that Froebel gave it so prominent a place in his occupations, but because, *to get the secret of symmetrical form*, is just to rouse into activity the originality of the mind and quicken its *life*. The appreciation of *form*, as Dr. Hill very happily set forth in an old lecture of his on "the place of geometry in earliest education," is the beginning of thinking in early babyhood; and is what is being done when the playing with the fingers and toes begins.

Now, Froebel saw that the perception of rhythm was at once the greatest enjoyment and the most rousing thing to the mind; and, hence, he gave to the child the element of music from the beginning. We all know that the instructive wisdom of the mother prompts her to sing, to speak in cadence, to wave things before the eyes of the child, and, indeed, to do everything rhythmically (if she would engage its pleased attention); but to make the rhythm *himself*, is a vast deal more for a child's development and enjoyment, than to be a passive recipient of it merely. Now nature suggests that the child should at once *use its hands* for enjoyment; and, consequently, to teach a child to draw, ensures him an amusement that will never fail; but he will not draw much, unless by his drawing he can satisfy his æsthetic feeling, which first manifested itself in love of simple *rhythm to the ears*; and, therefore, Froebel has provided a method which, by beginning at a point sufficiently low to meet the organic impotence of babyhood, he may gradually train his hand together with his eye; while his imagination is entranced with the rhythm of symmetry, so that the mechanical will is obtained unconsciously, and, as it were, *by the way*. He provides paper ruled with blue lines in a net-work of tenths of an inch, and the first thing for the child *to do*, is to make, on the blue line, a pencilled line of a tenth of an inch, which is within the power of any child of three years old to do, and he can be easily induced to do it, simply because it is doing something. If you tell him (*not show him* how to do it), he must needs use his mind to understand your words, and then, in doing what you tell him, he acts from within outwards, for he acts from thought, though it be a suggested thought.

Froebel then proposes you should ask him to make another line on the opposite side of the square. Now, it will require some attention and exertion, to make these two short lines exactly on the blue; but if the child has been in the Kindergarten a few weeks, he has already had some preparation for learning to see and appreciate direction by stick-laying; for it is one of the plays to learn to lay sticks, one, two, three, four, five, or six inches long, on tables marked in squares of an inch dimension, and to lay them in symmetrical figures, such as they are now going to *draw*. In

this stick-laying they learnt to appreciate straightness, which, at first, children cannot do; and to quickly understand the teacher's directions, which always must respect the child's instinct for rhythm, revealing to his senses that the law of beauty is balance and equipoise. Long before they can make a formula of it, children may experimentally learn to apply this law. By and by the formula of this law of production, viz. to combine opposites, will not be mere words to them, but a self-executing law within them; for when the opposites are rhythmical, not only the instincts of use, but the passion for beauty, will be satisfied, and production become fine art, — forever reproductive.

To make a child's activity artistic from the beginning, is at once to humanize the animal, and develop the mind and feeling in harmony with the bodily activity, which will keep the nerves tranquil, the temper sweet, and in all ways contribute to make soul and body healthy. Order is not only "heaven's first law," but *earth's*; and to eliminate evil from human life, human beings must *produce* order *actively*, from the beginning and continually. But children cannot do this *from the beginning of themselves*, as the knowledge of the laws of order is not in individuals at birth, but must be received by intercourse of the ignorant child with the wise adult. The child, at first, is only a blind force of undefined desire, striking out for satisfaction, without knowing how to get it. It is the part of the adult to define this desire by directing the child's activity to satisfy it; otherwise, *disorder* must transpire, which is *evil* continually, *i. e.* a continual *cause* of evil. For evil is not caused by God, and so is not infinite, nor is it irremediable as long as the spring of human activity exists. Like the ocean, the will purifies itself by motion according to law. To employ activity in designing symmetrical form has, therefore, the direct moral effect of fighting off evil or preventing its inception. There is the deepest philosophy in the old proverb, —

For Satan always mischief finds  
For idle hands to do, —

and hands *are* idle, that are not working according to the laws of order, which sanctify the merest toy made according to *them* into a means of grace! But this order is not mechanical. Though led

by adult wisdom in its first steps, *will* must be original, — its essence is originality, — the child must feel that he is acting from himself, as he always is, if he acts from thought, even if (as I said before) it be a suggested thought. We cannot walk *for*, nor dance *for*, a child, though we may lead him by the hand, and show him the way to go, which he could not of himself find. And so it is with the mind; it must move from within, and cannot be moved aright by outward agency. We *teach* a child to walk (as we say), but it is by inspiration and sympathy. We inspire trust in our provident care by letting him see that our guarding arms are round about to save him from falling; and we give him courage by the touch of our electric faith in his power to do the thing himself. The first steps are acts of faith on his part; and this is true of mind as well as body.

In learning to draw, the net-work of blue lines that prevents disorderly and distressing crookedness and false direction, acts the part of the provident encircling arms of the mother that keep the child who is learning to walk from falling; and our directions as to the way he shall proceed, in order to get the symmetrical beauty, is our developed æsthetic faculty addressing the undeveloped æsthetic faculty within the child, of which he is to be made conscious. When his little hand and eye are trained to act out his knowledge and feeling of beauty, then we can leave him to the operation of the law, which he has learnt to respect, by seeing its issues.

Thus, you see why it is the indispensable form of Froebel's method, to dictate in words to the child; when the words are apprehended, he will act from and surprise himself with the beauty he makes, which is much more inspiring than to imitate beauty already presented to his eyes.

A good first lesson is a Greek cross. The teacher proposes that the child draw a line upon the left side of one of the squares that checker his paper, and, before he begins, is very careful that he have a nicely-sharpened pencil, and that he draw the line exactly on the blue line; he then tells him to draw another line exactly opposite. When he has done this, the teacher will say, now, between the next two lines below (skipping one square),



draw two lines exactly opposite the lines you have already drawn. Then tell him to observe the space between those two lines, and one square off to the right to draw another vertical line. (It is preferable to say *up and down* several times before you use the word *vertical*, which then will be understood.) Then say, what is opposite to the right? The child will say "left." You will say, "you drew your line one square to the right; now how will you draw the opposite?" The child will say, or you will help him to say, "one square to the left"; and when he has drawn it, you will see that he is pleased with having drawn a symmetrical figure. The simple rhythmical arrangement of these six lines will please him, and he will want to do it again, all by himself. You must watch and see that he does it again in the same rhythmical order, which, however, admits the variation of drawing the right and left lines before he draws the lower ones. As long as you have to give him any hints, he will wish to draw this figure again, and thus he will be getting the drill of his fingers without thinking of that. But these vertical lines make but one element of the Greek cross. Now, you can propose he should make another figure with lines in the opposite direction. You will tell him to draw a horizontal line on one side of a square; and then, on the line below, exactly below the right-hand point of the line he has made, another horizontal line off to the right; then call on him to make an opposite, which will be a horizontal line, from under the left-hand point, towards the left. Thirdly, ask him to draw two lines opposite and parallel to these, and then to draw another line below, opposite the first one he drew. When the child has made this figure again by himself, and watched by you, you can draw his attention to the fact that the lines of the two figures he has drawn go in opposite directions, one being vertical, and the other horizontal (if you have given him these names for up and down, and sideways). You will then say, "now, two opposites make a perfect whole," — and propose that the horizontal and vertical lines be combined to make one perfect figure, asking the child which he had rather make first, the horizontal or the vertical lines.

On the same principle, the child can be led to make a figure enclosing this Greek cross, — beginning with a horizontal line three

squares above, and making horizontal lines first on the right and then on the left, in correspondence, till five have been made on each side; and afterwards making an opposite to this figure, below, which will begin with a horizontal, three squares below the cross. To complete the figure, let him make verticals in like manner, first on the right and then on the left, connecting the horizontals.

A multitude of figures can be made with these short lines, every time beginning in the middle, with two lines opposite, and then asking the child to make another, which, however made (that is, in whatever direction), can be brought into subservience to a symmetry, by finding and making its opposite on both sides, which generally will require the making of three corresponding lines to the first. Each child in the class, which is sitting round the small table, may be asked in turn to suggest the rule for the new line at fancy. This will involve the making of four corresponding lines, and when the figure is completed, they will all have helped invent it, and their pride in it be *social*. The habit of understanding the directions of the teacher, and of precisely giving directions themselves, habituates children to quickly appreciate the words *right*, *left*, *upper-right*, *lower-left*, etc. This gives a nimbleness, elasticity, and wide-awakeness to thought, which, when suggested by sensible objects, instead of abstract ones, is no strain of the brain; while nothing saves the mind from superficiality like the habit of making with the hands the objects of its thought, and telling how they made them; and nothing quickens the activity of production like having *beautiful* things to make. Beauty is the *oil of joy* that lubricates the faculties, and prevents the wear and tear of the organic powers. It also invigorates and quickens (when it comes by self-activity, and is not impressed from without on the passive mind). The grand eras of art always have followed eras of intense social activity, which have roused up every power of the mind, body, and heart. What an era was that which followed the thirty years of the Persian war in Greece! Æschylus was one of the heroes of Marathon, and Socrates was a soldier in the Peloponnesian war. On the other hand, the abandonment of the soul to impressions, even the impressions of beauty, brings down art to dilettanteism. But education should *at all times* give to the

mind the best circumstances, and take the true method of quickening. There may be an *injurious teaching*, which destroys elasticity produces chronic dulness and fatal discouragement. When I was at the West, last summer, I heard Dr. Merriman, of Ripon University, address a convention of teachers on the subject of "injurious teaching"; and he described, in the most graphic manner, scenes in common schools, and analyzed the necessary effect of things done, often with a sense of duty on the part of the teacher, but wholly traversing the laws of thought, and bewildering or deadening the minds of the helpless children, who, also, often had a blind sense of duty, and tried to do what was set to them to do as a duty, or because it was enforced by penalty.

There is told, in Mr. Mann's *Common School Journal*, of the year 1842, the story of a man by the name of Schmid, a German, born in Prier, and who, before he was twelve years old, was a perfect miracle in the way of drawing. One day he suddenly reproduced on the wall of the house where he dwelt, a copy of one of those spirited frescoes which we see sometimes on the outside of buildings in the old towns of Germany. (Persons who have been in Ratisbon, will perhaps remember the picture of a tournament, which is on a wall opposite the great door of the building where the German Diet used to assemble.) This drawing of the child was so wonderful, being done from memory, and without any previous training in manipulation, for he was the son of poor parents, and not ten years old, that it excited great wonder; and soon after, when there was a triumphal procession in the city, on occasion of the birthday of some prince, the child, who was a charmed spectator of the splendid pageant, went home, and getting together a great many sheets of paper, he reproduced the whole scene in very expressive and correct outline and color, which was again such an apparent miracle, that it was shown to the prince, whose birthday the procession celebrated, who at once adopted the boy, and sent him to be educated. Schmid was immediately set to master the "Jesuit's Perspective," by way of drilling him in drawing, as well as put upon the general curriculum of study which was the classical routine; and he seemed to lose all his faculty, and when he was fifteen was so unhappy and discouraged, that he wrote a letter to the prince

and gave up his opportunity, expressing his conviction that so far from having any genius, he was convinced that he was more than ordinarily dull. He then gave the letter to a friend to deliver, and returned to the humble life from which he had been taken. But after a while, when all sense of responsibility to the prince was off his mind, and he had repudiated the so-called scientific but artificial methods imposed on him, his artistic eye and power returned to him. Again he could see things in perspective, and the impulse of reproducing what he saw, returned. He then expressed regret to his friend that he had written the letter, which the prince, as he remarked, had received without remonstrance, — doubtless being as much disappointed as his protégé at the mortifying failure. But his friend told him that he had never delivered the letter. Young Schmid then determined to do some service to his generous patron, by devising a true method of teaching drawing, and set himself to analyzing the natural method to which he had returned, repudiating all those mathematical studies in optics, etc., which had overlaid his senses with dry abstractions, and paralyzed his creative imagination. After many experiments, he invented a practical method of training the eye and hand to perspective drawing, by drawing from blocks, which he published in a book. He also opened a drawing-school, to which thronged even the educated artists of Berlin, and which Mr. Mann found to be still a full school, when he visited Germany in 1843, though Schmid himself was then an old man, and blind. Mr. Mann went to the expense of having Schmid's book translated, and those illustrations etched, which direct the students how to set up the blocks in every bewildering way. A thousand copies of this work were published under the name of *Common School Drawing Book*, which was long since out of print, having been used in many private, and one State Normal school. But it may be found in the *Common School Journal* for 1842, and I think it is worthy of being reprinted; for I never knew any one to go through its lessons without gaining the power to draw with perfect accuracy, in perspective lines, anything they saw; a thing which generally takes engravers' apprentices years to learn, and often they never learn to do it unerringly.

The reason I have told this story to you now, is, to show how



methods of teaching that are time honored, may yet really destroy instead of quicken the powers they undertake to train; and how the true method of nature is often missed by teachers precisely because it is so sensuous and simple. The "lively" foundation of all mental life is laid in clear, sensuous impressions; and these can only be secured by leading the child's mind to analyze its own works, and discriminate, first of all, the differences and resemblances of the forms, and to appreciate the connections and combinations of them it has made, to gratify the love of beauty, which is a general human endowment, though it is so often wounded by deformity as to be deadened, or at least left to lie unvivified in multitudes.

For it is not enough to bring beautiful objects before lazy eyes. To receive mere impressions, while the will is unexcited, may even weaken and enervate. Activity should precede, or at least accompany, impression, and make it into vivid thought, which is ever active. Such grand artists as Michael Angelo had not less sensibility; that sensibility seemed swallowed up in energy; and so it was with Beethoven. Just in proportion as sensibility overbalances energy of genius, the sublime dies out into the merely graceful, and at last *mannerism* supervenes. In a charming class of artists, in which Raphael and Mozart are preëminent, there is a balance of sensibility and energy which issues in the perfection of beauty. Education should aim to bring about this balance, by calling out the creative principle, by the presentation of the law, instead of, or before, its completed expression. Once set the creative principle at work, and all subsequent impressions of beauty will feed it, not prevent it.

You see, then, that all your applicances of art museum and teachers, with their various methods, will be doubly effective, and robbed of all deleterious effect, if the children come to the drawing schools already trained to invention, by Froebel's method of stimulating the artistic activity of *creation*, under cover of which the organs become trained to manipulate the pencil skillfully and easily. It is impossible to go on and describe in words what is the gradual progress of exercises which gives the child a gradually acquired power of making larger lines, curves, etc. But in the

normal school for Kindergarteners, the pupil-teachers are themselves exercised, and generally accumulate a great many series of forms to suggest, of which hint is given in such manuals as "T. Wiebe's Paradise of Childhood," for instance.

If it should be objected that Froebel's method seems to keep the child too much under direction, it may be answered, this is only *seeming*. It must be remembered that the children in the Kindergarten are under seven years old, and to abandon them entirely to themselves at first, will inevitably leave them to acquire bad habits. At all events, during the teaching hours, we should keep them rigidly to the law, and watch them in their invention, lest they fail to have all the advantages of the principle of rhythm that will insure their success in inventing beauty. To fail of this end, discourages; to succeed, gives life. Mrs. Kriege, however, has a black-board in the room, to which, after a little time, the children are free to go, and try free-handed drawing; and it is most satisfactory to see how soon these careful lessons *tell* upon their power to draw on the black-board. Their vertical lines *are* vertical, and their horizontal lines, horizontal. They have heart to *see*, and trust their eyes, which is a large part of the art of drawing, and without which there can be no satisfaction, but rather pain, to the æsthetic feeling which demands beauty of line and symmetry of form; and it is to be constantly remembered that the creative imagination can only be touched by a gratification of the æsthetic faculty, which seems to be the intellectual conscience.

To respect the conscience, whether moral or intellectual, is *the* way to insure that it shall move the will. Education is not the imposition of one mind upon another, but the equal exchange of conversation, mutually inspiring the parties conversing. The Kindergarten is integral; it does not treat anything separately. The drawing lesson is also a moral lesson; for it not only is obedience to law, but the drawing is made for a gift to some friend, who is to receive pleasure from it. Children's ideal must always be embodied in loved *persons*. Beauty is a social sentiment. The artist draws for fellow-beings to see and enjoy. Mr. Allston used to say, if the work of art does not give pleasure, it fails of its end, for *that* was its only use. He always declared that every degree of

selfishness and vanity took away artistic power. He said the true way to become an unerring critic in art, was to look for beauty and appreciate it, however it might be surrounded with deformity. Ignore everything in the picture but the *beauty* in it; for it is beauty which educates the eye for beauty. He said Sir Joshua Reynolds gave him this advice when he left the Royal Academy to go to Italy. He said that persons who were perpetually looking for faults, and fixing attention on the ugly, destroyed their own sense of beauty, and became bad tempered, and if they were artists themselves, *mean* and jealous of others. Beauty and Love grow together, or not at all; and one can apply to their union what Emerson says of Love and *Thought* (for is not Beauty PERFECT *Thought*?): —

“From the TWINS is nothing hidden,  
To the PAIR is naught forbidden;  
Hand in hand the *comrades* go  
Every nook of nature through;  
Each for other they were born,  
Each can other best adorn;  
They know *one* only mortal *grief*,  
Past all balsam or relief, —  
When by *false companions* crossed,  
The pilgrims have each other lost.”

Dear Mr. B., — I began this, intending only to write a *note*, to secure your vote for the normal education of Kindergarteners, because it would inure to the great interest of art education; but the Kindergarten lore is so infinitely related, that I cannot touch any point that the grand whole does not unfold itself, and “front my soul.”

I am yours, truly,

ELIZABETH P. PEABODY.

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## ENGLISH GRAMMAR. — No. 12.

### THE COMPARATIVE GRAMMAR OF THE INFINITIVE CLAUSE.

THE infinitive clause has substantially the same grammatical construction in Latin and in Greek as in English. In these languages, as in English, its subject may be in the nominative or in

the objective case, according to the prior grammatical construction of the same with the principal verb. Thus we may have the Nom. Inf. clause, "*Aristæus olivæ dicitur (fuisse) inventor*" (Cic.). "*Aristæus is said to have been the discoverer of the olive.*"

Here, as in English, of course, the entire infinitive clause is the true subject of this proposition. So, likewise, we may have the objective infinitive clause, as, "*Aristæum olivæ inventorem (fuisse) dicunt.*" "They say *Aristæus to have been the discoverer of the olive*;" or, what would be better English, using the Dem. clause-form, "They say *that Aristæus was the discoverer of the olive.*"

So the Greek may use either the Nom. or the Obj. Inf. clause. Thus, we may say, either, "*Ὁ βασιλεὺς ἀποφεύγειν λέγεται*"; or "*λέγεται τὸν βασιλέα ἀποφεύγειν.*" *The king is said to fly,* or, "*They say that the king flies.*"

Again, in Latin and in Greek, we have the same kind and number of ellipses in the infinitive clause as in the English. Thus, the infinitive of the copula is often omitted. "*Dux (esse) a Romanis electus est Q. Fabius*"; "*Q. Fabius was chosen (to be) leader by the Romans.*" "*Me (esse) consulem fecistis*" (Cic.). "*You made me (to be) consul.*" In this last example, it should be noted that we have as the object of the principal verb, the *entire infinitive clause*, and not *two distinct objects*, one of the *person* and the other of the *thing*, as all the grammars teach.

Again, as in English, the subject of the infinitive clause is regularly omitted in Latin and in Greek when it is the same as that of the principal verb; as "*Volo (me) ire.*" "*Ὅπτω (μὲ) εἶναι,*" "*I wish (myself) to go.*" In such cases, when the predicate is composed of the copula and an adjective or participle, the latter is usually attracted into the nominative case. "*Cupio esse clemens*" (Cic.). *I wish to be mild.* "*Ὅπτω εἶναι ἀγαθός,*" *I desire to be good.* But the regular construction occurs when the subject is *expressed*. "*Cupio me esse clementem.*" "*Ὅπτω μὲ εἶναι ἀγαθόν.*"

Again, as in English, so in Latin and in Greek, infinitive clauses are sometimes introduced by *expletives*. "*Illud parvi refert nos vectigalia recuperare*" (Cic.). "*It is of little importance that we recover our revenues.*" So, also, *τοῦτο* is used as an expletive to introduce an infinitive clause in Greek.



The infinitive clause is used *adjunctively* in each of the three languages. The only preposition which is used with the infinitive clause in English, as we have seen, is the word *for*; as, "*For a just man to defend justice is an easy thing.*" So the only adjunctive form of the infinitive clause in Latin, is the dative case-form, which corresponds to this relation-word *for* in English. "*Non est omnibus necesse dicere.*" "*For all to speak is not necessary*" (Cic.). So, also, with an expletive. "*Facile id quidem fuit justitiam justissimo viro defendere.*" "*It was easy, indeed, for a very just man to defend justice*" (Cic.).

This construction, however, must not be confounded with the accusative infinitive clause used with a *dative* denoting simply the *object of interest*, and modifying the principal verb. "*Civi Romano licet esse (eum) Gaditanum.*" "*It is permitted to a Roman citizen that he should be a Gaditanian.*" When we have the real *adjunctive* infinitive clause, that is, when the true subject of the infinitive clause is put in the dative case, predicative adjectives and participles, according to an almost universal principle of grammatical construction, are put in the dative case. "*Mihi negligenti esse non licet.*" "*It is not permitted for me to be careless.*" Here "*mihi*" is the true subject of *esse*, and not the indirect objective modifier of "*licet*." When the subject is in the accusative case, predicative words will of course be in the accusative case. Thus, an infinitive clause in Latin may have its subject in the *Nom.*, the *Obj.*, or the *Dat.* case, according to its construction with the principal verb. Thus, "*Cæsar fortis esse dictus est.*" "*Cæsar was said to be brave.*" "*Cæsarem fortem esse dicunt.*" "*They say that Cæsar was brave.*" "*Cæsari forti esse non singulare est.*" "*For Cæsar to be brave is not strange.*" These three forms of the infinitive clause occur likewise in Greek, in the same logical connections, and they occur so frequently in almost all Greek authors, that illustrations here are quite unnecessary.

So far, then, the English, Latin, and Greek precisely correspond. This fact cannot fail to be a matter of considerable interest to the classical student, as he pursues the study of this clause in the ancient languages.

Having noted, now, the points of resemblance, it may be well to

ask, whether there are points of difference in construction. We think of only two. An *accusative* infinitive clause in Latin or in Greek can be made the subject of a proposition. This is not possible in English. Thus we may say, "*Legem brevem esse oportet*" (Sen., Lib.). "*A law to be brief is necessary*," which is not good English. We may say in Latin, either, "*Mater Pausaniæ eo tempore vixisse dicitur*," — "*the mother of Pausanias is said to have lived at that time*," which is equally good English; or, "*Matrem Pausaniæ eo tempore vixisse dicitur*," — "*the mother of Pausanias to have lived at that time is said*," which is not good English. The English which is most nearly an equivalent is a *demonstrative* clause with an expletive. Thus, "*It is said that the mother of Pausanias lived at that time*."

The Greek has the same construction. Thus, *Δίκαιόν ἐστιν ὑμῶς διαφέρειν τι τούτων* (Xen.), "*For you to differ somewhat from them is just*." Here we have an *accusative* infinitive clause used as the subject of the proposition.

Here, then, the Latin and the Greek have an infinitive clausal construction which does not appear in the English. It should be noted, moreover, that this construction, peculiar to the classics, is the *only philosophical* construction for a *subjective* infinitive clause. It is scarcely possible to find in language a greater absurdity than that of making the *subject* of a subordinate clause at the same time the *nominative* of the principal verb. Yet this is the case always in our *nominative infinitive clauses* so commonly used in English, and so often tolerated in the Latin and the Greek. [Note article No. 6, pp. 91, 92.]

There is one other form of the infinitive clause, which does not occur in the English. This is peculiar to the Greek, and is merely an amplification of its *adjunctive*, or *phrasal* use. We have seen that the only adjunctive form of the infinitive clause, in English, is in its use with the preposition *for*. So, as we have noted above, the only adjunctive form in Latin is the corresponding one, produced by putting the subject in the dative case. But in Greek, we not only have the dative infinitive clause, "*ἀγαθοῖς ὑμῶν προσήκει εἶναι*" (Xen.), "*It is becoming for you to be good*," — but we have also *genitive* infinitive clauses and *prepositional* forms. The preposi-

tions *διὰ, περί, ὑπέρ, ἐνεκα, ἐν, ἀπό, ἐκ*, and some others, govern infinitive clauses. In all these forms, however, this clause most commonly takes the article.

“*Λιὰ τὸ ἐκλελοιπέναι αὐτοῖσι τὴν χιόνα.*” “On account of the snow having melted there.” When the subject has just been mentioned, or is easily supplied from the context, it is usually omitted. “*Ἄνθρωπος κατελῆπετο διὰ το μηκέτι δύνασθαι πορεύεσθαι*” (*Xen.*). “A man was left behind on account of his not being able to go forward.” It should be noted that the English equivalent for these adjunctive infinitive clauses, with the article, or the construction which renders them most literally, is the adjunctive *participial* clause. The same is true of subjective infinitive clauses construed with the article. “*δοκεῖ θαύμαστον εἶναι τὸ οὐ ἡμῖν ἀπίστεν*” (*Xen.*). “Your not having confidence in us does not seem strange.”

Such, then, is the form and construction of the infinitive clause in the Latin and the Greek. It is so nearly a reproduction of the English infinitive clause, that the student, having once learned it in English thoroughly, could have no difficulty in mastering it perfectly in these languages. In each language its subject may be in the *nominative*, the *objective*, or the *dative* case (regarding the preposition *for* in English as a *dative* relative form); in each language, it is subject to the same ellipses; and in each language it is found performing precisely the same logical functions.

Having discussed the *various grammatical forms* which this clause may assume in these three languages, we come now to inquire what functions it may perform in a proposition. We have seen in a previous article, that all the functions possible for a substantive term in a sentence, are *five*, viz., the *subjective*, the *objective*, the *predicative* (*i. e.*, making the predicate with the aid of the copula), the *adjunctive*, and the *appositive*.

We have already seen, in the examples given above, *three* uses of this clause, viz., the *subjective*, the *objective*, and the *adjunctive*. We may now add, that the infinitive clause may be used in both Latin and Greek, as an *appositive* and as a *predicative*. “*Oraculum datum erat victrices Athenas fore.*” “An oracular decree that Athens would be victorious had been given.” (*Cic.*).

“*Ἐδοκεῖ βέλτιον εἶναι δῶγμα ποιήσασθαι τὸν πύλεμον ἀκέρυτον εἶναι.*” “It

seemed to be better that a *decree* should be made *that war should go on without heralds*" (*Xen.*). So, likewise, there are many examples in the classics of an infinitive clause used with the copula to form the predicate of a proposition.

This clause, then, manifestly plays a very important part in the structure of discourse. It takes, in each of the three languages to which reference has been made, a threefold grammatical construction; and, as a substantive element, performs all the *five* functions possible for any substantive term.

When the pupil thoroughly understands it in all its forms and uses in English, Latin, and Greek, he has certainly mastered a very valuable part of the syntax of these languages.

We come now to consider the infinitive clause in French.

The grammatical structure of this element is substantially the same here as in the other languages considered, and it will be readily recognized by the student, when he commences the study of this language, as an old, familiar friend. There are, however, a few peculiarities here worthy of notice.

In the first place, the subject of the infinitive clause in French is not regularly placed immediately before the infinitive predicate, as in the other languages. When a pronoun (with a few exceptional cases), it is placed before the principal verb; as, "*Les habitants qui le virent entrer*" (*De Staël*). "The people who saw him enter." "*Je vous ai entendu dire*" (*Ibid.*). "I heard you say." When not a pronoun, it is regularly placed immediately after its infinitive predicate; as, "*Voyant entrer lord Nevil*" (*Ibid.*). "Seeing lord Nevil enter." "*Il entendit resonner les cloches*" (*Ibid.*). "He heard the clocks strike."

Again, the active voice-form is often used to express a *passive* idea. Thus, "*Laisser brûler les juifs*" (*De Staël*). "To permit the Jews to be burned." "*Desirer de la faire aimer d'un homme tel que vous*" (*Ibid.*). "To desire to make her to be loved by such a man as you."

The infinitive predicate sometimes takes *de* before it. This seems to give to the clause almost the force of the participial clause in English, and perhaps this would be the nearest English equivalent. Thus, "*La santé de lord Nevil l' avait contraint de s'arreter*"



quelque jours" (*De Staël*). "The health of lord Nevil compelled (him to remain) *his remaining* several days."

Sometimes, where the principal verb seems to imply a *tendency* of the *subject* towards the *act* indicated by the predicate, the infinitive is preceded by *à*. Thus, "La loi de la nature *nous* oblige *tous* à *survivre* à nos parents" (*De Staël*). "The law of nature compels *us* to *survive* our parents."

Sometimes, to secure emphasis, perhaps, the infinitive is preceded by *pour*. "Vous étiez *tous* faits *pour vivre* dans cet heureux temps" (*De Staël*). "You would make *all* to live in that happy time."

The French avoids the use of the passive voice as far as possible; and, consequently, the nominative infinitive clause, which can only be used with a passive verb, and which is so common in English, Latin, and Greek, is never found in French. [See No. 6, page 92.]

Such, then, is the construction of the infinitive clause in French. Its *use* is somewhat more limited, perhaps, than in the Latin or the Greek, but quite as extensive as in English. It is used commonly either *objectively* or *adjunctively*. In the latter form, the prepositions *sans*, *pour*, *à*, and *de* are most frequently used. "Rendait presque impossible à lord Nevil *de s'en occuper*" (*De Staël*). "Made it almost impossible *for* lord Nevil *to give his attention to it*." "Ce serait un peu fatigant *pour moi de l'apprendre*" (*Ibid.*). "It would be a little fatiguing *for me to learn it*."

"Le fit perir *pour avoir blâmé* les proportions de son édifice." "Caused him to die *for (his) having criticised* the symmetry of his edifice."

"On ne peut lire Telemaque *sans devenir meilleur*." One cannot read Telemachus *without (his) becoming better*."

#### EXHIBIT OF THE INFINITIVE CLAUSE.

##### I. Nominative Infinitive Clause as Subject.

*Eng.* He (was said) *to be wise*.

*Lat.* Ille prudens esse dictus est.

*Greek.* Εκείνος σοφός είναι ἐλέγετο.

*French.* This construction is impossible in French. An objective Dem. clause would be used instead after "on dit." They say, etc.

II. *Accusative Infinitive Clause as Subject.*

- Eng.* This construction impossible in English.  
*Lat.* *Illum prudentem esse dictum est.*  
*Greek.* *Εκείνον σοφὸν εἶναι ἐλέγστο.*  
*French.* This form of the Inf. clause is impossible in French.

III. *Accusative Infinitive Clause as Object.*

- Eng.* We declare *him to be wise.*  
*Lat.* *Illum prudentem esse dicunt.*  
*Greek.* *Εκείνον σοφὸν εἶναι λέγουσιν.*  
*French.* On le (être) dit savant.

IV. *Adjunctive Infinitive Clause, — Dative form.*

- Eng.* *For him to be wise* is strange.  
*Lat.* *Illi prudenti esse singulare est.*  
*Greek.* *Εκείνω σοφῷ εἶναι θαυμαστόν ἐστιν.*  
*French.* *Pour moi de l'apprendre, etc.,* as in above example.

The above are the *only adjunctive* forms this clause can take in *English* and *Latin*. In *Greek*, however, we may use a *Gen. Inf.* clause, "Αἷτιος τοῦ τοις Ἑλλησιν ἐμὲ πιστοὺς γενέσθαι," the course of me (my) being faithful to the Greeks (*Xen.*).

We may likewise have a *Gen., Dat., or Acc.* form of this clause (usually with the article) governed at the same time by a *preposition*. Thus, "περὶ τοῦ (αὐτοῖς) καλῶς ἀποδυνήσκειν, concerning them (their) dying nobly (*Xen.*):

Διὰ τὸ ἐμὲ ἀεὶ παρῆναι τοῖς ἱερῶς, on account of me (my) being present at the sacrifices. (*Xen.*).

Διὰ το ἀνάγκην εἶναι λαμβάνειν τὰ ἐπιτήδεια, on account of it (its) being necessary to secure provisions (*Xen.*).

In the *French*, as we stated above, the infinitive clause may be governed by a large number of prepositions.

Such, then, is the nature and use of the grammatical element in the different languages. We ask whether it is not a most desirable thing for the student to study it thus, as a most important organic element in discourse.

In the next *Teacher*, we hope to consider the comparative grammar of the participial clause.

O'READ.

## SPELLING. — No. 1.

MOST systems for teaching Spelling require pupils to spell by sound. They hear the word pronounced, and then try to match a letter to each sound. It would be better to give more attention to the eye and less to the ear. Correct spelling depends on the correct mental pictures of words. When writing, if there is no distinct picture of the word in the mind, we are not sure whether it is written correctly or not, and we endeavor to *remember* the spelling. Now, in nine cases out of ten, if the mental picture has not served us, *memory* will not aid us. In teaching spelling, of the greatest use would be any method which tends to promote the habit of close observation, and thereby of forming correct mental pictures of words.

It is not a good exercise to require pupils to write words from dictation, when they do not know how to spell *all the words*. *Pupils should never be permitted to write words wrong if in the power of the teacher to prevent it.* Spelling words wrong, and afterwards correcting them, is an excellent way to *make bad spellers*. Correcting bad orthography, either by the teacher or pupil, is not only a useless exercise, but will give treacherous mental pictures, which will be sure to entrap their preserver at a time when he least expects it. C. P. Mason, B. A., Fellow of University College, London, says, in his English Grammar, "Specimens of bad spelling for correction are injurious, because, in English, at least, spelling is not reducible to fixed rules, but is for the most part a matter of simple recollection; and if the eye gets accustomed to the look of ill-spelt words, it is often difficult to recollect the correct mode of spelling them."

The practice of requiring young pupils to study their spelling lesson for a half hour cannot be too carefully avoided. Mental pictures cannot be permanently taken by only looking at objects. A class of children may be compelled to gaze at a word for thirty minutes, and the image on the retina of the eye be no nearer a *mental picture* than is the image in the mirror. The faculties of seeing and hearing, of the touch, smell, and taste, belong to the soul as well as to the body. The eye does not see the landscape of itself, but the *mind* sees it through the eye. When we wish to observe an object fully and accurately, we make a close and vigor-

ous effort of the *mind*. Then, how necessary it is, in whatever method we adopt, that the pupil be in a fit state to see what is presented to him, to desire, and, therefore, to open his mind to receive and *appropriate* it. Says Horace Mann, "If three months, or three years, be allowed to lead the pupil to an acquaintance with any subject, one half or three quarters or nine tenths of that time should rather be spent in creating a desire to learn it, than to begin in the absence of that desire. . . . The power of exciting this desire to learn is as high a qualification in a teacher, as the facility of communicating knowledge; because, until the desire is excited, the mind does not work."

Here, then, the question arises, in what manner can the eyes of desire be kept open, while learning to spell. TEE SIG.

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LITTLE TANGLES. — Once upon a time there was a great king, who employed his people to weave for him. The silk and woof and patterns were all given by the king, and he looked for diligent work-people. He was very indulgent, and told them when any difficulty arose to send to him and he would help them, and never to fear troubling him, but to ask for help and instruction.

Among many men and women busy at their looms was one little child, whom the king did not think too young to work. Often alone at her work, cheerfully and patiently she labored. One day, when the men and women were distressed at sight of their failures, the silks were tangled and the weaving unlike the pattern, they gathered round the child and said, —

"Tell us how it is you are so happy in your work. We are always in difficulties."

"Then why do you not send to the king?" said the little weaver; "he told us that we might do so."

"So we do, night and morning."

"Ah," said the child, "but I send directly I find I have a little tangle."

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IF you would always be discreet,  
Five things observe with care —  
Of whom you speak, to whom you speak,  
And how, and when, and where.



## Editor's Department.

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### MEETING OF THE STATE ASSOCIATION.

WE publish in our present number the programme for the twenty-seventh annual meeting of the Massachusetts State Teachers' Association. It will be seen that those having the matter in charge have made ample arrangements for a large and profitable meeting. Important work is laid out for the different sections, and the best talent will be called into exercise.

We want to see a large gathering of teachers, — the largest ever brought together in the Old Bay State. Beyond the gain to the teachers themselves, the influence of a large meeting of the earnest teachers of the Commonwealth, will be very great in advancing the educational interests of the State. In order to perfect our school system, and thus render it as efficacious as possible in educating all our youth, it is necessary that the people be awakened and induced to co-operate in bringing about those measures necessary to secure the end sought. What can do more to effect this awakening than five or ten thousand teachers in conference, enthusiastically in earnest in seeking and diffusing a knowledge of the best educational theories and methods?

Let there be no backwardness or lukewarmness on the part of teachers. From all parts of the State let them come together in one body, with one heart and purpose, and that purpose to give new life and efficacy, through their own improvement and the enlightenment of the community, to our educational systems.

We have only a word of advice to offer in regard to the general conduct of the meetings. First, as the time will be short and the speakers many, let the latter be as concise and brief as possible. Second, let no time be wasted on the constitution or by-laws, or in the transaction of such business as can be referred to the Board of Directors.

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### TO SCHOOL COMMITTEES.

THE State meeting occurs at a time when the schools are in session. Its success, therefore, will depend upon the liberality of School

Boards. In the major part of the State, the teachers will only ask to be released from their duties on Friday and Saturday, in order to attend the meeting. The generosity of Committees in former years, and their desire to co-operate with the teachers in advancing educational interests, warrant us in believing that the same generosity will be generally exercised the present year.

We know there has been a strong objection manifested on the part of some School Boards to closing the schools for such a purpose, especially so soon after the long vacation; and the opinion is sometimes expressed that the teachers ought to hold their meetings in vacation. Let us explain why the time for the State meeting was fixed in October.

A few years ago the County Associations held two meetings each year, one in the spring, and one in the autumn. These were always held in term-time. The State Association met during Thanksgiving week. This was always an inconvenient season, and became more so as some of the towns and cities struck that week from the list of vacations. The meetings were consequently never very large. It was therefore proposed that the County Associations give up their second meeting, and allow the session of the State Association to take place in October. That arrangement was made, and since then the State meetings have been very large, numbering those in attendance by thousands.

Thus far the plan has worked exceedingly well. In the larger part of the State, no more time has been taken from the schools than formerly, and the good accomplished has been greatly increased. We have no hesitancy in declaring it our belief that the time lost by our schools through the attendance of their teachers on the State meetings, has been more than compensated by the fresh enthusiasm and increased knowledge brought back by these teachers into their schools.

From some localities there comes the objection that the State meetings are always held in Boston. We do not blame our friends out in the Connecticut valley, and beyond, for urging this objection. Boston is the most convenient place for all the eastern part of the State, and the meetings should be frequently held there, but not always. This matter is in the hands of the Board of Directors, and we hope they will decide to hold the next year's meeting in the western part of the State.

If School Committees generally desire it, we have no doubt the teachers will change their time of meeting. But we trust that while the present arrangement continues, an arrangement attended with

such remarkable success, the School Committees will co-operate with the teachers, and allow all who wish to attend the meetings an opportunity of so doing.

## MASSACHUSETTS STATE TEACHERS' ASSOCIATION.

TWENTY-SEVENTH ANNUAL MEETING, BOSTON.

THURSDAY, Oct. 19.

### GENERAL MEETING AT LOWELL INSTITUTE HALL.

7.30 o'clock, P. M. Opening exercises and transaction of business.

8 P. M. Address. (The lecturer to be announced.)

A short address may also be expected from Prof. Agassiz, of Cambridge.

FRIDAY, Oct. 20.

HIGH SCHOOL SECTION IN THE HALL OF THE GIRLS' HIGH AND NORMAL SCHOOL, WEST NEWTON STREET, AT 9 O'CLOCK, A. M.

- I. General business of Section.
- II. Lesson by Prof. Morse. Questions and remarks.
- III. Discussion of course of study for High Schools.  
(*Proposed course*, the exponents denoting the number of lessons per week.

#### 1st Year.

Algebra <sup>5</sup> .	Rhetoric <sup>5</sup> , 21 weeks.	Chemistry <sup>5</sup> , 18 weeks.
	Eng. Lit. <sup>5</sup> , 21 weeks.	Mineralogy <sup>5</sup> , 8 weeks.
		Botany <sup>5</sup> , 16 weeks.

#### 2d Year.

Geometry <sup>5</sup> .	Eng. Lit. <sup>5</sup> , 14 weeks.	
Trigonometry <sup>5</sup> .	Physiology <sup>5</sup> , 14 weeks.	French <sup>5</sup> , 42 weeks.
	Zoology <sup>5</sup> , 14 weeks.	

#### 3d Year.

Physics <sup>5</sup> , 21 weeks.	History <sup>5</sup> , 36 weeks.	French <sup>5</sup> , 42 weeks.
Astronomy <sup>5</sup> , 21 weeks.	Geology <sup>5</sup> , 6 weeks.	

#### 4th Year.

Mental Phil. <sup>5</sup> , 21 weeks.	History, Mathematics, and Sciences, optional.
Logic <sup>5</sup> , 21 weeks.	

#### The whole Period.

German<sup>2</sup>, Latin<sup>2</sup>, and Book-keeping<sup>2</sup>, elective; Music<sup>2</sup> and Drawing<sup>2</sup>, Composition<sup>1</sup> and Recitation<sup>1</sup>.)

IV. Paper on English Grammar. *Subject*: Is it advisable to continue the study of English Grammar in its present artificial form? If not, what measures ought to be adopted to secure a more rational introduction to the study of the English Language?

V. Lesson on Free-hand Drawing.

VI. The Decimal System.

## GRAMMAR SCHOOL SECTION IN TREMONT TEMPLE.

9.30 A. M. Opening exercises.

9.45. A paper by H. H. Lincoln, Master of the Lyman School, Boston.

*Subject*: "Some of the Elements of Success in Teaching."

10.15 A. M. Discussion of the subject.

10.30 A. M. A paper by L. Dunton, Master of Lawrence School, Boston.

*Subject*: "The office of text-books in Common Schools."

11 A. M. Discussion of the subject.

11.30 A. M. Discussion. *Subject*: What should be accomplished in Drawing in Grammar Schools, and how should the work be performed?

2.30 P. M. A paper by Joshua Bates, Master of the Brimmer School, Boston. *Subject*: "Morals, Habits, Manners."

3 P. M. Discussion of the subject.

3.30. Discussion: Ought text-books to be furnished pupils in our schools at the public expense?

4 P. M. A lecture by H. N. Hudson. *Subject*: Studies in English Literature.

4.30. Discussion.

## PRIMARY SECTION IN LOWELL INSTITUTE HALL.

The programme for this section is not completed. The exercises will commence at 9 o'clock, A. M. N. A. Calkins, of New York, and others, will lecture or read papers.

In the afternoon, the meeting will be probably held at the Girls' High and Norman School-house, West Newton Street, and various practical exercises will be given in different rooms. The arrangements are in good hands, and promise excellent results.

## FRIDAY EVENING.

## GENERAL MEETING IN TREMONT TEMPLE.

7.30 P. M. Walter Smith, Esq., of England, Art-Master, Normal Instructor of Drawing in the Boston Schools, will give an address upon Art-Education and Drawing.

8.15 P. M. Hon. Joseph White, and others, will speak on the question of a State Educational Tax, the proceeds of which shall be apportioned to the cities and towns, according to the actual school attendance.

## SATURDAY, Oct. 21.

## GENERAL MEETING IN TREMONT TEMPLE.

9 A. M. Choice of officers, reports of Committees, and general business.

9.45 A. M. Discussion, to be opened by Hon. Warren Johnson, of Maine.

*Subject*: "A more Efficient and Complete Supervision of Schools by means of county or district Superintendents."

10.30 A. M. The subject of Compulsory Education will be discussed by Rev. H. F. Harrington, of New Bedford, Gen. Henry K. Oliver, of Salem, and others.

11.15 A. M. Hon. John D. Philbrick will open the discussion of the following question: "Additional provision for the professional training of



teachers, more especially with reference to the wants of the several district schools."

12 M. Addresses by prominent Educators.

E. B. HALE, *President.*

JAMES W. WEBSTER, *Secretary.*

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### INTELLIGENCE.

B. B. RUSSELL, of the Mill Village Grammar School, Dedham, takes Mr. Winship's place in the Bridgewater Normal School.

CLARA ARMS, first assistant in a Grammar school, Newton, is added to the corps of teachers in the Bridgewater Normal.

H. H. GOULD, of Putnam, Ct., has been appointed Master of the Damon School, Hyde Park.

T. H. DEAN, of this State, goes to Putnam, Ct., to take charge of the Excelsior School.

EDMUND MILLER resigns his position in Monson Academy, to take charge of the South Hadley High School.

LEANDER WATERMAN has been confirmed as sub-master in the Bigelow School, South Boston. He has charge of the branch school at Washington Village.

ALONZO MESERVE has been appointed usher in the Bigelow School.

REV. CHARLES C. SHACKFORD, of Boston, has received and accepted an appointment to a Professorship of Literature in Cornell University.

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### BOOK NOTICES.

MANUAL OF READING, in four parts: Orthophony, Class Methods, Gesture and Elocution. Designed for teachers and students. By H. L. D. Potter. New York: Harper & Brothers.

In looking over the pages of this work we find ourselves more than usually gratified. We venture to say that in no other work can be found so much in reference to the art of reading, and methods of teaching, that art, brought together in so convenient and helpful a form. It is a work for all teachers, from the primary to the professed elocutionist. No doubt a critical eye may be able to discover here and there an error in denoting a sound or marking an accent; but the plan of the book, its grasp of the whole subject, its adaptation to the teacher's or student's wants, leave almost nothing to be desired.

The reading exercises in the latter part comprise "Selections for the Little Folks," "Selections for the Young Folks," and "Miscellaneous Selections." These in each case seem to be of the right character, and exceedingly well adapted to the different classes of readers.

A MANUAL OF GERMAN CONVERSATION: to succeed the German Course. By George F. Comfort. New York: Harper & Brothers. These conversations are upon topics relating to every-day life, science, etc. Much space is devoted

ed to idiomatic expressions, journalistic phrases, and advertisements. The vocabulary is made up of classified lists of words relating to various subjects. The book seems admirably adapted to give the student a practical use of the German language.

HARPER AND BROTHERS, also, have issued the second volume of *The Life and Times of Lord Brougham*, written by himself. It covers an interesting period of English history from 1812 to 1828.

*King Arthur*, a Poem by Lord Lytton (Bulwer), they have published in a very handsome form.

*Agatha's Husband* is another volume of their neat edition of Miss Muloch's works.

*A Daughter of Heth* is an interesting novel, by William Black.

*The Cousin from India* is the second of Miss Muloch's books for girls. The readers of *Little Sunshine's Holiday*, and we hope there are very many, are all ready for this book. It is hardly necessary to add that they will like it.

THE LAST KNIGHT, a Romance-Garland: From the German of Anastasius Grün. Translated, with notes, by John O. Sargent. New York: Hurd and Houghton. Cambridge: Riverside Press.

Anastasius Grün is the literary name of the Austrian Count Von Auersberg. His "Last Knight" is a series of ballads founded on incidents in the life of Maximilian I, from 1459 to 1518. These ballads are a series of pictures of a chivalric life, drawn by a skilful hand. Even in their English garb, they lure on the reader to the end. The old contest with France, and indeed all the events described, receive a new interest from late events.

THE FABLES OF PILPAY. Revised edition. New York: Hurd and Houghton.

The origin of these fables is lost in the obscure past. They come to us from the Sanscrit through the Arabic, and have been translated into nearly all modern languages. They have a decidedly eastern flavor. The animals discourse most wisely, not in an abstract, moralizing way, but by relating stories. The book will interest all classes of readers, and may hint to teachers how to educate through the imagination.

MESSRS. HURD AND HOUGHTON are doing much to supply the young with good reading. All the books that have come to us from their press have been unexceptionable in character, and most of them exceedingly attractive. They have lately published *Stories from Old English Poetry*, which are charmingly told by Abby Sage Richardson; *Four, and what they did*, by Helen C. Weeks, which will certainly please all the little boys and girls; *The Judge's Pets*, stories of a family and its Dumb Friends, by E. Johnson, a capital book for the same class of readers, and one Mr. Bergh would certainly recommend; and *Little Folk Songs*, by Alexina B. White, which we hope will make glad ever so many of the very little folks.

FIRST LESSONS IN PHYSICS. For use in the upper grades of our Common Schools. By C. L. Hotze. St. Louis: Hendricks and Chittenden. A very good book, quite happily arranged, and well adapted to the class of scholars for whom it was designed. Mr. Hotze is teacher of Physics in the Central High School, Cleveland, O.

**THE SONG ECHO.** A collection of Copyright Songs, Duets, Trios, and Sacred Pieces, suitable for Public Schools, Juvenile Classes, Seminaries, and the Home Circle. By H. S. Perkins. New York: J. L. Peters. This book deserves a good share of popular favor, containing as it does very many good tunes, and, as far as we have observed, poetry unexceptionable in character.

**WORCESTER'S COMPREHENSIVE DICTIONARY, and WORCESTER'S PRIMARY DICTIONARY.** Boston: Brewer and Tileston.

The publishers present us new editions of these popular works. Some additions have been made to the list of words, new and important tables added in the appendix, and the pages enlivened, and the definitions in many cases aided, by illustrations. For school purposes, and for common use in the home or place of business, the Comprehensive Dictionary has no superior. The Primary meets well the wants of young scholars.

**A MANUAL OF ARITHMETIC,** consisting of Dictation Exercises, Hints on Methods of Teaching, and a Key to Walton's Illustrative Practical Arithmetic. By Geo. A. Walton, and Electa N. L. Walton. Boston: Brewer & Tileston. The best thing of the sort we have ever seen. It should be in the hands of every teacher, whatever arithmetic he may use. It would serve a better purpose for general use, had the definitions and processes referred to in the Illustrative Arithmetic been given. But as it is, it is very suggestive and opens the way for sound teaching.

**SCHOOL-HOUSES.** By James Johnnot. Architectural Designs, by S. E. Hewes. New York: J. W. Schermerhorn & Co. A handsome book, with many neat designs for school-houses, and illustrations of school apparatus and furniture. Heating, ventilation, and lighting, receive a good degree of attention, as indeed does everything relating to the school-room and its surroundings. We heartily commend the book to all interested in school architecture.

**AN ELEMENTARY ALGEBRA** for Schools and Academies. By Joseph W. Wilson, Professor of Geometry in the Central High School of Philadelphia. Philadelphia: Eldredge & Brother. Clear type, correct and concise statements, an abundance of properly graded examples, seem to be the characteristics of this book. It evidently comes from the hands of a practical teacher, and will do good service in the school-room.

**CICERO DE SENECTUTE ET DE AMICITIA.** With explanatory notes. By E. P. Crowell, Professor of Latin, and H. B. Richardson, Instructor in Latin, in Amherst College, Philadelphia: Eldredge & Brother. Another volume of the *Chase and Stuart's Classical Series*. The text occupies about sixty pages; the notes, one hundred. Parallel references are made to five different grammars in general use, and where these are not full enough, Madvig and Zumpt are brought into requisition. The work has in every way been satisfactorily performed, and this edition of these celebrated essays is likely to become the favorite.

**PLAYS OF SHAKESPEARE.** Selected and prepared for use in schools, clubs, classes and families. With Introduction and Notes. By the Rev. Henry N. Hudson. Vol. II. Boston: Ginn Brothers. 1871.

The study of English literature in schools needs for its successful prosecution something more than the old-fashioned reading-book, something more, too, than mere compendiums. These are useful for certain purposes, but neither is adequate to give a conception of a play, an oration, a history, or an epic poem, as in itself a work of art. Our boys who study Greek and Latin read the masterpieces of literature in those languages. They read complete orations of Demosthenes and Cicero, tragedies of Æschylus and Euripides, comedies of Aristophanes, Plautus, and Terence, to say nothing of extended extracts from the historians and from Homer; but many a one who has done all this has never read through a single play of Shakespeare, — "the greatest name in all literature." Everybody knows Hamlet's soliloquies, — one or two of them, — Othello to the Venetian senate, Antony's address at Cæsar's funeral, the "Seven Ages," and a few other extracts; but comparatively few of the graduates of our high-schools and academies (we might almost say of colleges) know much more of Shakespeare than that. Why is it that Shakespeare has been so little used as a text-book in schools that profess to give an English education? One reason is, that it has been thought best to study literature out of compendiums where variety and a comprehensive view of the writings of a good many authors were the chief ends aimed at. Another reason is, that the so-called study of literature has in too many cases been nothing but a study of grammar and philology, — words and sentences. For this purpose, short extracts will do well enough.

Furthermore (and here we have a reason which has had great weight with many parents and teachers), the text of Shakespeare contains many passages which, on account of their grossness or indecency, are offensive to modern ideas of propriety, and cannot be read aloud, and had better not be read at all by the young. It is true, and cannot be too strongly insisted upon, that Shakespeare nowhere makes vice attractive. The gross and sensual and depraved among his characters never appear otherwise than gross and sensual and depraved. The obscene jest, the impure innuendo, always come out of a dirty mouth and a filthy imagination, and we are not left in doubt about it. There is none of that glossing over of impurity with fine words and phrases which much of our more modern literature familiarizes us with, and in one of the plays at least (Julius Cæsar) there is nothing that need offend the most delicate sensitiveness. But still, for most of the plays the objection remains, and if Shakespeare is to be used as a text-book for the young it must be pruned. This task of pruning is by no means an easy one. No man who thoroughly loves and appreciates Shakespeare wants to run the risk of marring the artistic proportions of a single one of his mighty creations. Mr. Hudson himself once said in an ecstasy of indignation at Tate's ridiculous attempt to improve "King Lear," "Withered be the hand, palsied be the arm, that ever dares to touch one of Shakespeare's plays." This imprecation, of course, applies only to the efforts of such men as Tate and Cibber to remodel Shakespeare on some plan of their own devising, and not to the simple pruning of obnoxious words and phrases. Yet it is in this spirit of veneration for the great dramatist that even the mere expurgator should approach his work. No one possesses this spirit in a higher degree than the editor of the "School Shakespeare." Mr. Hudson stands confessedly among the foremost of Shake-



spearian critics, and from his large experience with schools and classes, is singularly well qualified for just the work he has undertaken. The first volume of the series was noticed in the *Teacher* on its appearance last year. The second volume is now before us. It contains "The Tempest," "The Winter's Tale," "King Henry the Fifth," "King Richard the Third," "King Lear," "Macbeth," and "Antony and Cleopatra," and is marked by the same carefulness of editing and annotating that characterizes the first volume. We can cordially recommend the work for the purpose for which it was designed, nor do we know of any other work that so well answers this purpose. We predict for it a long and useful career, and we heartily thank the editor and publishers for having rendered a very important service to the cause of education.

D.

ADDRESSES AND PROCEEDINGS OF THE NATIONAL EDUCATIONAL ASSOCIATIONS, including The National Teachers' Association, American Normal School Association, and The Central College Association; 240 pages, cloth, \$1.25. James H. Holmes, publisher, Washington, D. C. 1871.

This volume is the first complete publication of the proceedings of the National Educational Association. It comprises addresses upon many subjects of interest to educators, and discussions thereon, between some of the ablest men in all the departments of education. The paper of the United States Commissioner of Education, Hon. John Eaton, Jr., upon "The Relation of the National Government to Public Education," is an exhaustive consideration of the subject, and from a conservative stand-point, of what the national government may, and what it may not do for public education. The paper of Hon. Frederic A. Sawyer, United States Senator from South Carolina, upon "Free Common Schools—what they can do for a State," is an able review of the advantages of free schools to a community, and showing particularly their great need in the South. The preliminary report upon an "American University," by the Chairman of the Committee appointed to consider the subject, Dr. J. W. Hoyt, so well known as U. S. Commissioner to the Paris Exposition, is a paper of interest to every scholar. The "Report on a Course of Study for Normal Schools," by Prof. W. F. Phelps, that upon the "Means of Providing the Mass of Teachers with Professional Instruction," by Prof. S. H. White, and that of Miss Della A. Lathrop, upon "Object Lessons, their Value and Place," are full of suggestions of special value to educators. Any one of the twenty or more articles comprised in this volume, is worth the price of the book, to say nothing of the discussions, which are of even greater interest than the papers themselves.

GRADUATED CHECK REWARDS for the government of schools, and exact ranking of each scholar. Portland: Hoyt, Fogg & Breed.

A box of cards containing 256 Perfects, 224 Imperfects, 80 Exchange Checks, and 16 Certificates. These cards are of tinted Bristol Board and finely printed. Price, 75 cents. Teachers who are obliged to furnish themselves with cards of this sort will find these quite convenient and of a reasonable price.

**FREDERICK THE GREAT.** By John S. C. Abbott. New York: Harper and Brothers.

In the year 1700, Prussia was a small Duchy in the northeastern part of the present kingdom. Königsburg was its capital. Berlin was the capital of the marquisate of Brandenburg. The Duchy had been transferred to the Marquis of Brandenburg, and he, with the consent of the German Emperor, was in that year crowned King of Prussia, under the title of Frederick I. This monarch died in 1713, and was succeeded by his son Frederick William, father of Charles Frederick, who came to the throne in 1740, under the title of Frederick II, and is known in history as Frederick the Great.

The history of these three reigns is the history of the beginning and establishing of that nation which is now the ruling power in Europe. It is intensely interesting, however plainly the story may be told. Here, however, it is told in Mr. Abbott's best style. In some of his biographies he may have been guilty of romancing. There has been no need of it here. He gives us veritable history, and yet a stranger sequence of events than would flow from the most inventive pen. The work is handsomely illustrated.

**SPENCERIAN DRAWING BOOKS.** Nos. I. and II. Prepared by H. Hitchings, Instructor of Drawing in the English High School, Boston. New York: Ivison, Blakeman, Taylor & Co.

This series of Drawing-Books will be completed in six numbers. The two before us commend themselves strongly to favor. By giving a lesson upon each side of the pattern-sheet, each book has twice the usual number of lessons, and the copies come in the most convenient position for the pupil. These lessons are admirably arranged, and take the pupil through the usual course of lines and figures in such a way as to awaken his interest and exercise his taste. The copies are exceedingly well printed and of attractive form, and the method by which they are to be reproduced indicated. We are very glad to add that the books are made of good paper. Teachers and Committees will find them worthy their examination. W. A. Wilde & Co., No. 1 Cornhill, are the New-England agents.

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**TEACHERS' INSTITUTES**, under the direction of the State Board of Education, will be held as follows: Oct. 9-13, in Medway; Oct. 23-27, in Pittsfield; Oct. 30-Nov. 3, in Wellfleet; Nov. 8-10, in West Newbury; Nov. 13-17, in Marlboro'; Nov. 20-24, in Ayer; Dec. 4-8, in Sandwich.

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**STATE MEETING.**—We have not received any account of the railroad arrangements for the meeting of the State Association. We presume, however, that the usual reduction in fare will be made by most of the roads, and that the announcement will be made in the circulars, or the daily papers.

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“As a countenance is made beautiful by the soul's shining through it, so the world is beautiful by the shining through it of God.” — JACOBI.